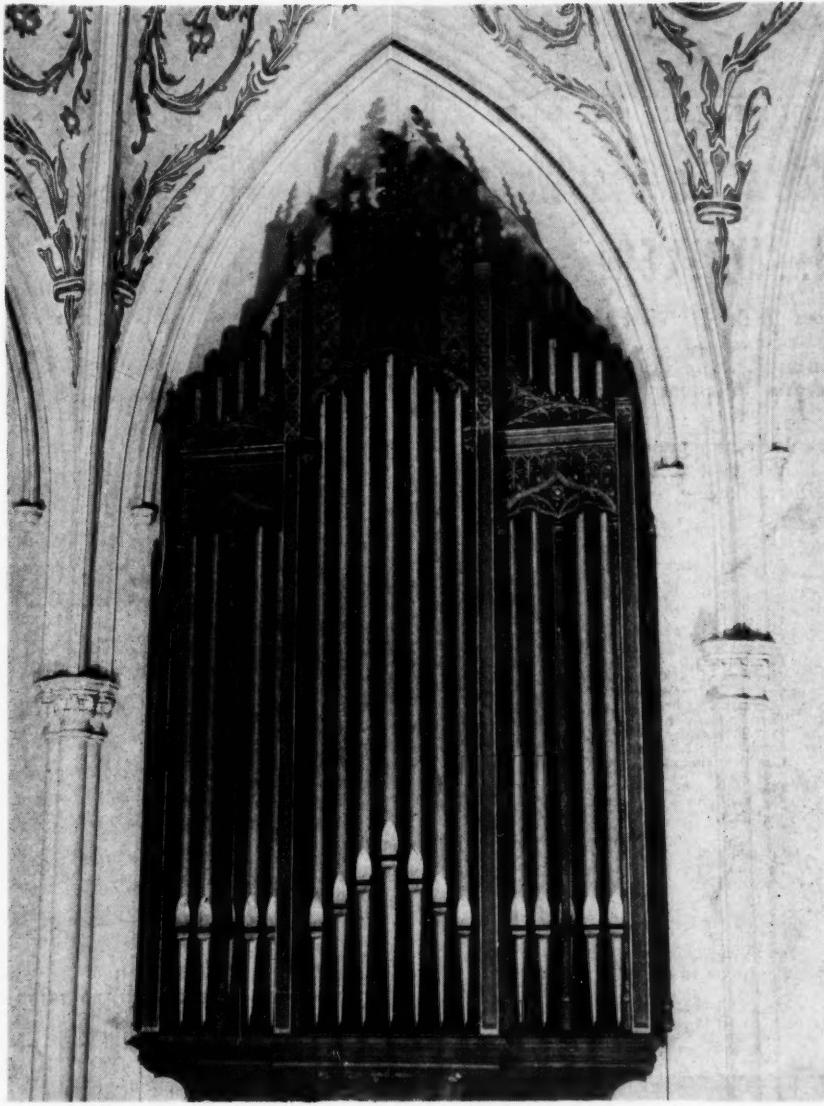


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AUGUST, 1955

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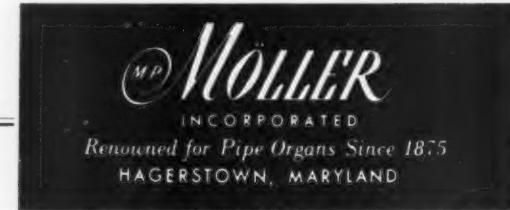
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Plein Jeu (IV Rks.)	244
16' Bombarde	61
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4' Clairon	61
Tremulant	
<b>Choir Organ</b>	
16' Gamba	61
8' Viola	61
8' Kleine Erzähler (II Rks.)	122
8' Concert Flute	61
4' Flauto Traverso	61
2' Piccolo	61
8' Clavinet	61
8' Trompette-en-Chamade (Unenclosed)	61
Tremulant	
Harp	
Celesta	
<b>Positiv Organ</b>	
16' Quintatten	61
8' Prinzipal	61
8' Nasen Flute	61
4' Prinzipal	61
4' Nachthorn	61
2' Koppelf Flöte	61
2' Prinzipal	61
1 1/3' Larigot	61
1' Sifflöte	61
Sesquialtera (II Rks.)	122
Mixtur (IV-VI Rks.)	324
8' Cromorne	61
4' Rohr Schalmei	61
Tremulant	
<b>Pedal Organ</b>	
32' Subbasse	12
32' Violone	12
16' Principal	32
16' Bou. don	32
16' Violone	32
16' Quintatten (Positiv)	
16' Gamba (Choir)	
16' Lieblich (Swell)	
8' Principal	32
8' Cello	12
8' Gedackt Pommer	32
8' Still Gedackt (Swell)	
5 1/3' Qu'nt	32
1' Choral Bass	32
4' Nachthorn	32
2' Blockflöte	32
Mixtur (IV Rks.)	128
Scharff (II Rks.)	64
32' Bombarde	12
16' Positune	32
16' Bombarde (Swell)	
16' Fagotto (Great)	
8' Trompete	12
8' Cromorne (Positiv)	
4' Clairon	12
4' Rohr Schalmei (Positiv)	
Chimes	



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## REPERTOIRE AND REVIEWS

### Earlier Christmas Music

*Beauty, sincerity, simplicity are the criteria for music of the Christmas season. From last year's review pages come these reminders.*

A5C—H. Leroy Baumgartner—"There was only love," Gf, 7p, pu, me, ssath, Birchard 16c. E.S.Butler text, another of Mr. Baumgartner's fine creations in which he seems to aim at idea & construction without much regard for musical beauty, but which seem somehow to create something too good for our most expert organists to neglect. He's one of the few who can deliberately do that which ought not to be done, yet turn out eloquent music reaching the heart; this is contrapuntal in the best sense of the word.

A3C—Mary E. Caldwell—"Tell us shepherd maid," G, 5p, m, Gray 18c. This French-Canadian carol has been cleverly done with an accompaniment that makes it sparkle. All too frequent changes in an attempt for variety are rather needless, it is so good in itself. Easily performed and useful.

\*AC—Cowen-ar.Calahan—"Three kings once lived," Em, 6p, me, FitzSimons 18c. J. Bennett text with a piano introduction and interlude that will take a bit of extra work; opens with two pages of unison that should be done by all the men, then a simple hymn-like shout of jubilation by full chorus. This treatment is repeated and a coda added for simple fff ending. Rhythm is divided between 6-8 for the unison and 4-4 for choruses.

AC—Garth Edmundson—"Nativity Carol," Df, 4p, e, Gray 16c. As is his custom Mr. Edmundson produces another of his timely and unusual carols. This time he writes his own text, which is as good as the music. The style is imitative, yet easy to perform.

\*AW3C—\*AW2C—German-ar.Luvaas—"Christmas morn is dawning," G, 5p, ssc, e, Augsburg 16c, as lovely a little tune as you could want, neatly handled for either two or three women's voices with a dainty little accompaniment furnishing just the right amount of movement under the voices; if your whole congregation doesn't enjoy this, excommunicate them.

AJ2C—Dr. Charlotte Garden—"Lightly bells are pealing," G, 5p, e, Gray 18c, a Moravian folksong set in Dr. Garden's free-flowing style, with text by Dr. Moment. Performed antiphonally by two-part juniors. A very attractive piece.

AJ2C—Ruth T. Magney—"Ring Bells of Christmas," Em, 5p, e, Gray 18c, a melodious rhythmic cheerful anthem, treating the bell-ringing type of thing in an attractive manner.

AC—Claude Means—"Our heavenly King," Gm, 7p, m, Gray 18c. The text, one of the loveliest of all for Christmas, is enough to stimulate one to fine music, and Mr. Means has responded nobly. Vigorous, tender, quaint, with a thrilling ending; excellent.

AW2C—Kathryn H. Rawls—"In Excelsis Gloria," Ef, 7p, pu, me, J. Fischer & Bro. 20c, the old text "When Christ was born of Mary free," with imaginative music of high quality that should prove delightfully effective if done by an organist with imagination in his heart. Better have a good soprano soloist, or a doubly-good tenor; there's a passage in it to make your hair stand on end if you do it right. The end: "In excelsis gloria" shouted at the top of your lungs, then whispered from pp to a fade out. Get this if you have what it takes.

AC—Leopold Stokowski—"When Christ was born," Bf, 4p, me, Gray 18c, ancient text; composed by one of the world's greatest musicians. What he does with the accompaniment is its best feature.

AC—Kenneth Walton—"His star," 7p, m, Gray 18c, an interesting text set in tender manner, with contrasting movements in different keys; a vigorous climax.

A8C—David H. Williams—"Ah dearest Jesus Holy Child," Bf, 3p, e, Birchard 16c, Luther text, and at last a composer is willing to put his inspirations down on paper without flinging a single speck of ugliness onto it anywhere, glory be. Probably Mr. Williams has enough inspirations in his soul to be able to be honest about it; we fervently hope he never changes. This has rhythm, melody, harmony, all honest and true, all of the kind to make people glad they made the effort to go to church.

AOC—David H. Williams—"Puer natus," 28p, e, Gray 75c, an attractive Christmas pastorale in three scenes with good melodies, interesting interludes, fresh text; it can be well prepared in the usual time spent on a Christmas program. An added advantage is that the work is separable, and may be used as anthems.

AC—David H. Williams—"This is Christmas morning," Gm, 4p, pu, e, Birchard 16c, E.Waugh text, and a good one in spite of its minor key, good for Christmas; it marches right along and never once does the composer seem to stumble and figure what to do next; the music itself tells him what to do next and he does it. That makes music, not bluffing. He begins with a not too interesting melody-theme in unison, and lo & behold he knows exactly how to split it to avoid monotony and make the thing come alive. Mr. Williams is not only one of our best composers but he's our least contaminated; all the upturned noses in all America, England, and Africa haven't swayed him even one note from honesty.

### Music for Christmas Season

\*AC—Ancient-ar.Bach—"How shall I fitly," Am, 4p, Novello, no price given for this ever-lovely & appropriate chorale which should be in all libraries.

\*AW3C—Ancient-ar.Stevens—"Two Medieval Carols," G, Novello, no price, Latin & English texts, an ancient flavor through use of open fifths at phrase ends. If sung with a quiet lilt they will be most charming.

A8C—James Angel—"Make we merry," 7p, Novello, no price. We can't quite imagine this in a church service but it deserves mention for it is a gay colorful thing which will give an organist a fine headache adapting a very pianistic accompaniment.

\*AOWC—J.C.Bach-ar.Beveridge-Talmadge — "Childhood of Christ," 57p, J. Fischer & Bro. \$1.50. Designed for continuous performance, has solo passages for all voices including tenor and bass. It is representative of the period, well edited, printed with especially fine clarity, makes a worthy addition for the season.

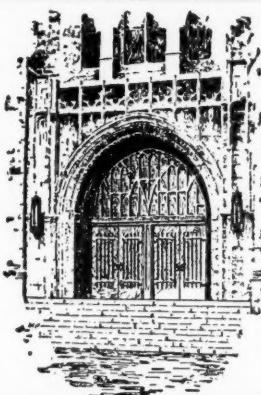
AC—Bach—"Break forth," F, e, 3p, Concordia 18c. There are already numerous publishers issuing this loved chorale but we think you should know Concordia also has it, and in large print, too.

AC—Arthur Bergh—"Sleep my Savior sleep," e, 6p, Gray 20c, starts in G-minor, ends in G-major, a lovely text, most listenable, well written.

\*AOC—ar.Charles Black—"A Processional Service," e, 15p, J. Fischer & Bro. 80c, a compilation of seasonal music, short, may be used to open or close a larger service, or by schools for an offering of the season. Mr. Black's workmanship is always good; careful study of his explicit directions will result in a lovely and meaningful presentation, which can be as simple or elaborate as desired. Soloists are not necessary though provided for. A good solution for those harried by the press of the cradle-to-grave multiple-choir plan in questionable favor in many quarters today. While simple, the work is not inane, uses some not-so-often heard material. If the speed of performance is handled carefully, the time should not run over 15 to 20 minutes.

\*A3C—Bohemian-ar.Halter—"O holy Child we welcome Thee," G, e, 3p, Concordia 18c. Nothing could be simpler than this tender carol, starts in unison, continues in 3-part

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sab preferably unaccompanied, returns to unison. Accompaniment is no mere doubling but has something to say for itself without destroying the simplicity of the musical picture.

AC—Douglas Breitmayer—"The Birth-Night of Christ," Fm, m, 8p, Gray 20c. Unless one happens to be allergic to parallel fifths, this carol-anthem will be a mighty good addition to your library. The word Neither will be easiest to sing if pronounced with a long I.

AC—Stanley A. Day—"Lovely Babe holy Child," Em, 4p, m, s, Gray 16c. Choral section of this carol-anthem will need care to assure proper intonation but will result in a good addition to the season library.

\*AC—English-ar.Bouman—"A Babe is born," Csm, e, 3p, pu, Concordia 18c. First stanza for unison trebles, second stanza a two-part canon, third in 4-part harmony, fourth begins with soprano, adds each part in descending order, finishes brilliantly with all voices. The harmonies toward the end may bother choristers at first but, when learned, will be exciting. This is an entirely worthwhile piece by a chap about whom this reviewer would know more.

\*AC—French-ar.Christiansen—"Patapan," Am, u, e, 5p, Augsburg 20c. Carol tune moves from one voice to another throughout with always an underlayer of the title repeated over & over; writing is clear although text might be questionable in church.

\*AC—French-ar.Wolff—"The Journey to Bethlehem," 9p, m, Concordia 22c. There is considerable indicated for soloists which could be sung by sections. The piece moves back & forth between A-minor and A-major with occasional changes in meter to help keep interest alive. This should learn easily by the average choir.

\*A3C—Gade-ar.Pooler—"Child Jesus," F, pu, 3p, Augsburg 16c. Nice little carol designed to help choirs minus tenors; two stanzas with separate endings for each.

\*AC—Gaul-ar.Rieder—"March of the Wise Men," Cm, 8p, m, Gray 20. If you want to be fussy about it, perhaps the Wise Men did not make their appearance until Epiphanytide, but this is a relatively small matter for most churches. Right off the bat the descending march-type bass line hews to the familiar pattern, but this is necessarily no fault, for, if nothing more, it sets a tempo clearly for the choristers. The few divisi points can easily be kept to four-part.

AOC—Lewis H. Horton—"An Appalachian Nativity," 4p, s, t, b, m, 48p, Gray \$1.25. Much scholarly research, by both the composer and Dr. George Pullen Jackson to whom the work is dedicated, results in a Christmas folk-cantata of real worth for churches large or small. Timed at approximately 30 minutes, the work is based on hymns of the shape-note tradition, has 12 sections, gives ample opportunity for both soloists and choir. The accompaniment is obviously designed for piano but with reasonable care will adapt to organ acceptably. The work is simple harmonically, the tunes chosen are lovely, the project patently a labor of love. Mr. Horton is on the faculty of Transylvania College, Lexington, Ky.

A8S—Will James—"Prepare ye the way of the Lord," Em, pu, e, 9p, FitzSimons 22c. The trite setting by Garrett has long since worn out. Almost constant divisi may restrict it to choirs of ample size although an adroit organist could in most places reduce it to 4-part. There is nothing particularly original, but this in itself is not necessarily a requisite. Good for those who do not object to textual repetitions.

AC—John LaMontaine—"Songs of the Nativity," 20p, Gray 35c, not for choirs with an aversion to the so-called contemporary idiom, but for organists seeking material off the beaten path here is music with sparkle, drive, and imagination. The pieces are all short, could be sung singly or as a group. They will require considerable care, much study, and diligent rehearsing, but will freshen a program nicely.

A8C—Ivan Langstroth—"Love at Christmastime," D, m, 7p, Gray 20c. An organist wrote a real organ accompaniment for this one. Our congratulations. Kathleen Norris text

is given a rich harmonic treatment which brings the joy and gladness of the season into being with power and brilliance. We hope organists who use this will pay special mind to the notes.

AC—Austin C. Lovelace—"Virgin's Plaint," Fm, m, 4p, Gray 16c, A 14th-century English poem set in free style for achieving the ultimate in flow of sound. Varying beats in measures may be tricky for choristers, but if sung quietly and lightly, complete charm will result. There is real folksong character here.

A8C—Katherine E. Lucke—"Candles," F, m, 7p, Gray 20c. Composer's frank use of sweet harmonies, certain types of chromaticisms, might be frowned on by a few purists we know but we suspect there are many churchgoers who will derive much pleasure from a carefully controlled performance.

\*AC—Mexican-ar.Christiansen—"While angels sing," G, e, 3p, Augsburg 15c. Although listed as optional, accompaniment will help this simple carol—of two stanzas exactly alike; a coda-like end has a final chord which resolves into the trite triad with-added-sixth which may annoy a few.

A2C—Homer Nearing—"The Lamb," D, e, 4p, Gray 15c. Text lends itself best to a Christmastide concert or carol service. It is a simple thing, singable either by s-a soloists or sections.

\*A3S—Plainsong-ar.Lenel—"O come Emmanuel," Em, e, 5p, Concordia 20c. As in most hymnals, the tune does not conform rhythmically to the original. Composer says third stanza for descant, harmonization below; could be sung in usual four-voice manner. For Advent.

\*A1C—Polish-ar.Willan—"Snowy Flakes are falling," A, e, 3p, Concordia 18c. Dr. Willan has done many little pieces for children's voices which are a pure delight and this is no exception. He captures so well the smallness of frame within which little folks must be encompassed without dwarfing. Accompaniment is equally child-like but not childish.

A3C—Kathryn H. Rawls—"Mother Love," F, e, 5p, J. Fischer & Bro. 20c. A tender quiet piece for children's choir which careful treatment will keep from being syrupy.

A8C—Frederick A. Snell—"Song to the Sleeping Babe," Dm, m, 8p, Gray 20c. Composer wrote the text which starts with a Pennsylvania Dutch expression set with musical devices which sound a bit more Indian than Dutch. Numerous compositional devices of fairly obvious sources give this piece a derivative cast.

\*AC—Swedish-ar.Pooler—"Now it is Christmastime," G, m, 10p, Augsburg 16c. A pretty short melody makes for an over & over-ness which some may find monotonous although the setting is well and imaginatively handled.

A1C—Dr. Healey Willan—"Story of Bethlehem," D, m, 11p, Concordia 50c. There is always rejoicing when we find a work with a true organ accompaniment, and when the composer is Dr. Willan joy is complete. Those having children's choirs will find the setting of the Christmas story from St. Luke done with customary perfection by a fine man who knows what he's about. Care with triplet figures, which add to rhythmic interest, will be rewarding, make this piece worth well more than its cost.

AC—David H. Williams—"Time draws near," Af, e, 6p, Gray 20c. Tennyson text is rather unusual, makes even more regrettable that the setting is not more resourceful. Rhythmical patterns are repeated too much to hold listener interest; in several spots moving notes, sounding through held notes in other voices, produce a choral dissonance which could have been avoided. Accompaniment helps to soften the blow, since it speaks for itself most of the time.

Robert Barrow—Christus Natus Est, 12p, 4 pieces, J. Fischer & Bro., music with a forward look harmonically but without loss of beauty. Biblical subtitles will be helpful for those who like them on service leaflets. Pastorale, basically in that tum-ee-dum pattern, has a freshness steering it away



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from triteness; Fanfare goes its way in sprightly fashion, builds to quite a climax with plenty of sparkle; Berceuse an exquisite little thing which with care (but not sentimentality) will endear itself to listeners immediately; Chorale may take a bit of practicing but is not beyond the ken of most organists. For those seeking fresh material for preludes, here is a solution both you and the people will like.

## Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from accumulated materials*

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AC—Paul Boumann—"A Babe is born," E, 3p, m, Concordia 18c, Mr. Boumann takes a fifteenth-century carol, uses the melody alone for first verse, strict canon for second, chordal accompaniment against melody third, rapid figuration fourth, and closes with a bright full ff verse with "Gloria," interesting, useful.

A—R. S. Brindle, "Benedicite," G, 3p, e, Gray 15c, a short setting, recommended to us chiefly by its brevity; a bit awkward in spots, but if done in unison it will be useful.

A—W. Glen Darst—"Gird on thy sword O man," D, 6p, e, Gray 20c, a short text set in the usual Darstian manner,

first verse unison, next two with good harmonizations, then the customary unison ending. This one is a hymn-anthem with good melodic line.

A3C—Carl Halter—"O holy Child," G, 3p, e, Concordia 18c, a simple Bohemian carol, all the men sing one part, only the second verse in harmony, simple, tender, grateful.

AS—Ludwig Lenel—"O come Emanuel," G, 5p, m, Concordia 20c, the old Advent hymn, first verse unison, second short canonic form, third harmony with soprano descant; first two verses are set in "proper" form, which to the volunteer choir is rather confusing.

AJ2C—Dr. Healey Willan—"Come Jesus holy Child," Ef, 2p, e, Concordia 16c. "Puer Nobis" has been set in many fashions; here Dr. Willan uses 2-part juniors, first two verses unison, third with an interesting descant.

AJ1C—Dr. Healey Willan—"Snowy flakes are softly falling," A, 3p, e, Concordia 18c, using a Polish carol with a quaint text; youngsters will enjoy it.

AC—S. Drummond Wolff—"Journey to Bethlehem," Am, 9p, m, Concordia 22c, intended to be a rollicking Christmas carol but comes off in heavy manner, nor do the interpolated solos help; the time element is introduced in the sounding of a clock from 8:00 p.m. to midnight.

Dom Paul Benoit—Chant Interieur, 27p, m, J. Fischer & Bro. \$2.00, 16 pieces chiefly for harmonium though a few have pedal parts and are for organ; the Composer calls them "little pieces for harmonium or organ," and they are just that, but definitely more too, for they are little gems, differing in style yet with the recognizable traits which bind them all together. This man sits quietly giving out his soul in adoration to his God and expressing it beautifully in these short pieces. A milder edition of Cesar Franck, he is content to state his theme

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in one, two, or three pages. If some number seems short, repeat it in the octave or with varying registrations. These are religious offerings. They will sound out of place in other setting. But if the player can be in the mood as was this old monk, the listener will be inspired. Many years ago, Uncle George Fischer of blessed memory asked me to look at some manuscripts he had from an unknown writer in Luxembourg; there was a great pile of them, but precious, for out of it grew the first volume of Benoit's published works. This last volume is the simplest of the several collections, but musically it is as fine as any, and for the church more valuable than almost anything else we have seen. It should be in the library of all who play in any church. And thank heaven, there is no theology in great music.—W.A.G.

Sequentia—a set of six pieces by contemporary composers, 30p, m, J. Fischer & Bro. \$2.00, an unusual title for a volume of unusual music. The sequence is good, opening with a sparkling Gigue by Garth Edmundson that lilt along its joyous way, throwing off sparks that intrigue both performer and listener. Next comes a choraleprelude on O Splendor of God's Glory Bright, by the same inimitable Edmundson; this builds to a broad ending. Follows a weird tender work by Cyril Jenkins which he names Deirdre of the Sorrows, almost Irish in

style but more modern in its working out, a number with which acquaintance is necessary; it wears well and you will use it often for your own pleasure. Under the Olive Trees by Wm. A. Goldsworthy is a description of Jesus' hour there; it introduces in two sections the old hymn "St. Cross." Primarily for Lent but also fitting for a communion service. Next comes R. A. Keldermans' Ave Maria Stella, a free-flowing adoration in really barless style but with phrases so clear-cut that it sets its own rhythmic pattern; one is never conscious of any irregularity; and the music is always of high quality. The volume closes with Magnificat, again by Keldermans, in semi-toccata style, vigorous throughout, with strong well-defined theme that is not banal; the number builds to a powerful ending—and is a good recital choice. This entire volume is much worth while.—W.A.G.



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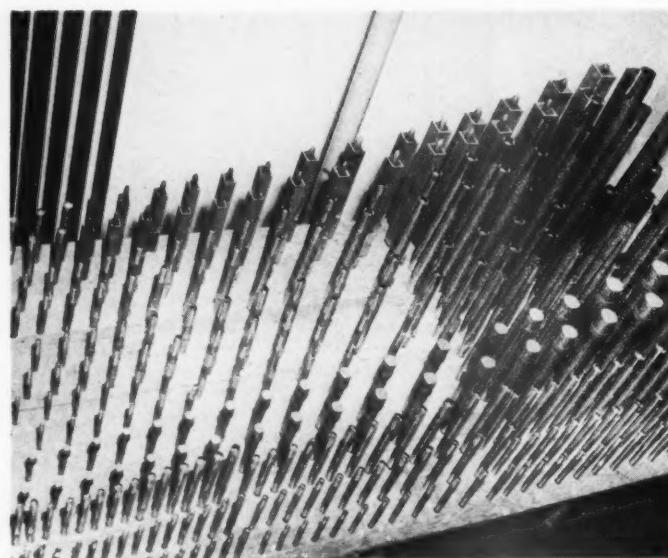
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

## ● MUSIC REVIEWS

*Before Composer:*

- \*—Arrangement.
- A—Anthem (for church).
- AH—Anthem for Hebrew temple.
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 8—Everything over 4-part.
- Mixed voices and straight 4-part if not otherwise indicated.

*Additional Cap-letters, next after above, refer to:*

A—As... M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving.

*After Title:*

- c. a. cq. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice, solo (or duets etc. if hyphenated.)
- o.u.—Organ accompaniment, or unaccompanied.
- pu—Partly or perhaps unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, very.
- 3p.—3 pages, etc.
- 3-p.—3-part writing, etc.
- A1.Bm.Cs—A-flat, B-minor, C-sharp.

## ● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

## ● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- \*Photograph.

## ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

*Recitals:* \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "recitalist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

*Services:* \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

*Obvious Abbreviations:*

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- off—Offertoire.
- o—Organ.
- p—Piano.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
- 3p—3 pages, etc.
- 3-p—3-part, etc.
- Hyphenating denotes duets, etc.

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AUGUST 1955

No. 8

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# THE AMERICAN ORGANIST, August 1955

## Special Musicales in Series

By HERBERT STAVELY SAMMOND

*A plan of gaining favorable attention to church music*

A MOST valuable plan for holding the interest of a choir, be it quartet or chorus, volunteer or paid, is to present a series of special musicales on a regularly designated Sunday evening once a month. Each service will have one month's preparation while working on the regular music for each Sunday. Many strangers will be attracted to the church for such services, whatever value that may have.

Beginning with the last Sunday in October or the first in November, whichever is best for the church, I would suggest a Thanksgiving cantata; Mauder's "Song of Thanksgiving" has long been a favorite with congregations as well as with choirs. Garrett's "Harvest Cantata" is another with a text especially for our American Thanksgiving day. I would even suggest one on a general subject like Gaul's "Holy City" if the Sunday is not immediately next after our Thanksgiving day.

If a cantata is not desired for the special musicale, a program of miscellaneous numbers can be arranged. For example, after the processional have an opening anthem; then, if there are to be first and second Scripture readings as in liturgical churches, one of the canticles in chant form, Gregorian or Anglican, would follow the first reading, or a "Magnificat" (not as a chant) by one of the Victorian or modern composers would follow. A congregational hymn next followed by prayer, after which a quiet or meditative type of anthem, or solo if preferred, which in turn could be followed by another congregational hymn if desired.

Here the offertory would be sung by full choir, quartet, junior choir, or a soloist. After receiving the offering the minister might say a few words of welcome to strangers—but no sermon, as this is a musicale and music takes the place of the sermon.

Now would follow the main part of the music in the form of a cantata or excerpts from an oratorio, or various selections arranged in such order as to give variety, I might add without endangering the reverent spirit of the service or savoring of concert atmosphere. No two quiet sustained meditative types should be sung in succession; vary the arrangement with a stirring uplifting type following the quiet.

Also vary the service by having a quartet or solo follow a chorus or the junior choir, in unison or two-part singing, By not having long Scripture readings or long prayers, the part of the service up to where the music takes the place of the sermon would not take more than a half-hour at the most, leaving thirty to forty minutes for the cantata or special music. Thus the service would be between an hour and an hour & a quarter.

Having suggested a Thanksgiving type of music for the first of the series, Advent music might dominate the type of anthem or cantata or a general subject for the first

*To break the monotony of church services without in any way damaging the devotional religious atmosphere that should invariably prevail, the Author suggests a special musicale for one Sunday evening service every month of the church year.*

Sunday evening in December, which would of course be followed at the Christmas season by Christmas music.

While "Messiah" excerpts seem to be favored by so many organists, choruses and solos along with other Christmas materials seem best for the morning service, while carols make the greatest appeal to most people for the evening or afternoon, especially the candlelight service. This could be on the Sunday following Christmas, or the Sunday before Christmas if the two days are closest together.

For February any number of subjects might be suggested—music by national groups, American composers, English (Tudor or Victorian), French, German, Russian, etc. These would make up an entire series in themselves for a year's or a season's work.

An interesting service can be made up of choruses and solos, if your church welcomes solo singing, from the "old masters," Beethoven, Haydn, Mozart, etc. This music was used in Roman Catholic churches thirty years ago but not so much today, Palestrina and Gregorian type being preferred. These beautiful and thrilling choruses are little known to Protestant organists who have had no experience in Roman Catholic churches. Many of them are published separately in America with both English and Latin texts. I prefer to use the Latin texts, even in Protestant churches, as it sings easier, but the English text I always want printed in the program or order of service.

The "Kyrie" ("Lord have mercy") from Haydn's first "Mass in B-flat" and the "Gloria" ("Glorious is the King of Israel") from the "Imperial Mass," the Third, are magnificent choruses suitable for services or church musicales. Weber's "Mass" in G has a beautiful "Benedictus." Haydn's "Mass" No.16 has a fine chorus in pastoral style, "Lo my Shepherd is divine," which in the "Mass" is the "Kyrie." Guilmant's "Mass" in E-flat has a fine "Kyrie" and "Gloria." As every Protestant organist seems to know the "Sanctus" from Gounod's "Messe Solennelle" and the "Gloria" from Mozart's 12th, I merely mention them in passing. Why not try some of these really greater choruses than the beloved "Sanctus" of Gounod?

For the first Sunday in March, usually coming in Lent, a Lenten cantata is most appropriate. The most popular ones seem to be Stainer's "Crucifixion," Dubois' "Seven Last Words," Mauder's "Olivet to Calvary," and the brilliant "Stabat Mater" by Rossini. We also have Dvorak's "Stabat Mater," Moore's "Darkest Hour," Mauder's "Penitence Pardon and Peace," and many others. [In the good old

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days organists often were so thoughtless as to rent their cantatas from rental libraries, not thinking far enough to realize they were strangling both composers and publishers and drastically limiting their own future supply of good music.—Ed.]

For Easter there are many beautiful alleluia anthems and innumerable carols, also cantatas both old enough to be out of keeping with modern moods and new enough to fill every need.

For the last of the series of such services, for the first Sunday in April nothing could be more appropriate than a service of excerpts from Haydn's "Creation," so suggestive of spring and new life in nature. Another optional suggestion is to take the choruses and solos from the lesser-known Handel oratorios—"Judas Maccabeus," "Samson," "Jephtha," all published separately.

I have saved what I think to be the best suggestion for the last: it is to have a choir festival in April or May, to consist of the music of the various religious creeds representing Protestant denominations, Roman Catholic, and Jewish. It sounds like a difficult proposition but is perfectly simple. You merely invite the organists of various churches to take part, with their choirs, to present an example of that which best typifies the music of their denomination. In my service I had a chorus of 35 voices from a Congregational church, 30 men and boys from an Episcopal church, 25 adults from a Lutheran, 50 from a Presbyterian, a baritone soloist doing Gregorian to represent the Roman Catholic, and a mixed quartet from a Jewish temple.

Each organist accompanied his own choir and guest organists played the prelude and postlude. The processional was led by the boys of the Episcopal choir, followed by all the adults in their robes; it was most inspiring and thrilling. The visiting choirs occupied places in a gallery on both sides of the choir loft, which was occupied by the home choir.

The Episcopal choir sang music of the English cathedral type; the Lutheran presented an arrangement of "God is our refuge" by Schmauck in which the Lutheran chorale was introduced. The Jewish temple quartet sang two traditional Hebrew hymns—"V'Schomru" ("Who is like unto Thee O Lord") and "Kol Nidrei" ("Day of God") which is always sung on the Day of Atonement. The Presbyterians sang two modern anthems, followed by the Roman Catholic baritone's singing of some Gregorian examples.

Adaptations of the music from the mass followed—the "Gloria" from Haydn's "Imperial" and "Kyrie" from Guilman's third, sung in English by the Congregational choir from the church in which I was organist at the time. The oratorio was represented by Haydn's "With verdure clad" sung by a boy soprano and "The heavens are telling" done by the united choirs directed by a guest organist.

We did not use a recessional, but I suggest it would be effective to do so with all the choirs participating.

In the last analysis, special musicales should present what the term implies—special music not usually heard in the regular services. But they should be devotional, comforting, and uplifting to the congregation as well as educational to both congregation and choir; mere entertainment is not enough. Only the best music the choirs are capable of doing well should be used.

#### ADDENDA

As is obvious, Mr. Sammond, one of America's earliest great choral conductors, prepared the foregoing discussion decades ago; to it we here add cantata lists as culled from the most invaluable of all sources—the review pages of T.A.O.

#### For General Use

Bach's cantatas cover every Sunday of the church year and among them are some veritable gems within reach of any chorus; they are comparatively easy because they generally consist of but one or two choruses, the rest being solos and chorales.

Bach's major works—"B-Minor Mass" and "St. Matthew Passion," and the choirs capable of doing most of the numbers in these great works are increasing rapidly, owing to the new school of organists completely competent to perform major choral works.

Clokey's "Out of the Depths," J. Fischer & Bro., 50 minutes, "a devotion with music for troublous times."

Dett's "Ordering of Moses," J. Fischer & Bro., 123p, md, with orchestra, one continuous movement.

Elmore's "The Cross," J. Fischer & Bro., 96p, genuine organ accompaniment.

Matthews' "Gethsemane to Golgotha," Gray, 64p, m.

Van Hulse's "Beatitudes," FitzSimons, 39p, md.

#### Christmas Cantatas

Clokey's "We Beheld His Glory," J. Fischer & Bro., 103p, md, "for volunteer choirs," some pages for two choirs.

Clokey's "When the Christ Child Came," Birchard, the most artistic of all music in cantata form, text superb, music even more superb; one of the few genuinely inspired pieces of music.

Clokey's "The Divine Commission," J. Fischer & Bro., 66p, me, organ accompaniment.

Dickinson's "The Redeemer," Gray, 76p, me, with "An Easter Litany" an important and superb part of it.

Elmore's "The Incarnate Word," J. Fischer & Bro., 62p, me, organ accompaniment; a superb work.

Richards' "Pageant of the Christ Child," Gray, 48p, e, 45 minutes, a reader carries the story along.

Wright's "The Green Blade Riseth," 56p, o, s, b, d, "the best modern work for Easter" W.A.G. says of it.

## Sandusky Zion Lutheran Organ

By Dr. HOMER D. BLANCHARD

*Member of the Moller faculty now working in Ohio*

REPLACING Moller's Op.250 2m built c.1898 is another Moller installed in 1954 with some unusual features. Sections of the original organ are now reassembled and playing in another location. Because of conditions over which the organbuilder had no control, the organ had to be located on a shelf 30' long and 8' deep, above the choir loft. The organ space above this shelf is 22' high.

The broad shallow position made total enclosure quite workable, with increased musical results. Special crescendo shutters are placed in the floor of each division to permit the choir to get an unobstructed sense of pitch and rhythm. These choir shutters are controlled by an on-or-off so that they either remain closed or else are affected by their respective crescendo pedals.

Swell is on the left and contains Pedal Contrabass. Great and Dulcianas are in center. Choir is on right, containing pedal Sub-Bass and Trumpet. Each division is necessarily double-decked. Console is at front center of choir loft.

Essential character of the organ was determined by Great and Pedal. Great Viola is a mild broad string that never muddies anything. Played with 8' Rohrfloete an octave higher it yields a sort of miniature Choir Organ effect (8' string, 4' flute). Entire chorus is kept mild, warm, singing.

Trompette is more transparent than the Swell Trumpet, so it adds color to the Great Diapason chorus without obscuring it.

Great Mixture, or in fact any mixture in the organ, can be used with one or two other voices for interesting solo effects.

Pedal can provide any kind of bass for any kind of manual

*SANDUSKY, OHIO**Zion Lutheran*

M. P. Moller Inc., Sept. 12, 1954

Stoplist &amp; Finishing,

Dr. Homer D. Blanchard

Organist, Laura Long

Guest Recitalist, Robert Noehren

V-35. R-43. S-51. B-15. P-2632.

PEDAL: V-3. R-3. S-18.

16 Sub-Bass 56w

(Gedeckt-C)

Contrabass 56wm

(Viola-G)

(Dulciana-D)

10 2/3 (Dulciana-D)

8 (Sub-Bass)

(Gedeckt-C)

(Contrabass)

(Viola-G)

(Dulciana-D)

4 (Sub-Bass)

(Contrabass)

IV (Viola-G)

16 Trumpet 56mr

(Clarinet-S)

8 (Trumpet)

4 (Trumpet)

GREAT: V-8. R-11. S-8.

Enclosed

16 Viola 61m

8 Diapason 61m

Rohrfloete 61m

4 Octave 61m

2 2/3 Quint 61m

2 Superoctave 61m

IV Mixture 244m

19-22-26-29

8	Trompette 61mr
	Tremulant
SWELL: V-11. R-14. S-11.	
8	Geigenprinzipal 61m
	Concert Flute 61w
	Viole de Gambe 61m
4	Voix Celeste 61m
	Geigenoctav 61m
	Koppelfloete 61m
2	Zauberfloete 61m
IV	Mixture 244m
	15-19-22-26
16	Clarinet 61mr
8	Trumpet 61mr
4	Clarion 61mr
	Tremulant
CHOIR: V-11. R-13. S-11.	
8	Gedeckt 73m16'
	Salicional 61m
4	Principal 61m
	Spitzfloete 61m
2 2/3	Gemshorn 61m
2	Octave 61m
	Waldfloete 61m
1 3/5	Spitzfloete 61m
1 1/3	Quint 61m
III	Mixture 183m
	22-26-29
8	Fagotto 61mr
	Tremulant
DULCIANA Free: V-2. R-2. S-3.	
Enclosed with Great	
8	Dulciana 73m16'
—	Unda Maris 61m
—	Chimes 21t
	Tremulant

**COUPLERS 25:**

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-4. S-16-8-4. C-16-8-4. D.

Sw.: S-16-8-4. D.

Ch.: S-16-8-4. C-16-8-4. D.

Crescendos 4: GD. S. C. Register.

Crescendo-Couplers 1: All shutters to

Swell shoe.

Combons 32: P-6. GD-6. S-6. C-6.

Tutti-8.

Ensembles 1: Full-Organ.

Reversibles 3: G-P. S-P. C-P.

Cancels 1: Tutti.

Tone Openings for Choristers 3: GD. S. C.

Action Current: Orgelectra.

The Tone Openings for Choristers are the builder's device for correcting the blunder made by the church authorities in locating the organ high over the heads of the choristers and placing them far back under an overhanging shelf where they could never effectively hear the organ in combination with their own voices. I know it was a blunder because I myself played under the handicap of such an arrangement for a decade or more; nothing is gained here by being afraid to tell a church when it has blundered—nor an organist when he has furnished an opening recital that should above all else be calculated to make the congregation glad it spent the money for the organ. Dedicatory recitals are not the place to impress the profession with high scholastic tastes.—T.S.B.

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OCT 17 1955

MANHATTAN

LIBRARY

combination without using couplers, or it can make an important subject stride through when needed.

Major problem in much service-playing and with many instruments today is lack of suitable mild accompanimental voices where they may be used against interesting colors elsewhere. The free Dulciana Organ, in what amounts to its own enclosure, provides just that against any medium solo colors of Swell or Choir. It is affected by one-section couplers of the division on which it is drawn.

The Chimes are unfortunately located in this same chamber so that against them much useful contrast is lost. However, these Dulcianas can be used to augment the string color or the general accompanimental colors of any division and the 16' extension is an invaluable voice in the Pedal, also at 10 2/3', where it does create an illusion of depth.

The Swell has a 6-voice chorus which gives it its real character, dominated by the reeds. Clarinet is a useful double and saves space, but it does not do as well with mixture-work as a full-length pipe seems to do. Trumpet and Clarion are more substantial than the type of tone used on the Great, thus really contribute to the effect of opening shades on full-Swell.

Swell 2' is a little bright flute, hence the mixture contains the 15th. Concert Flute is of wood, harmonic, quite orchestral and with considerable chiffl in the treble. Koppelfloete is liquid and without the unpleasant hardness of some examples. Strings are of the broad modern variety, though rather quiet.

The Choir is a compound division, pretty much suggested by some "classic" organs, but with its severity lightened by enclosure and by the floating Dulcianas. A classic Positiv might have had Gedeckt and Quintadena. Here we have

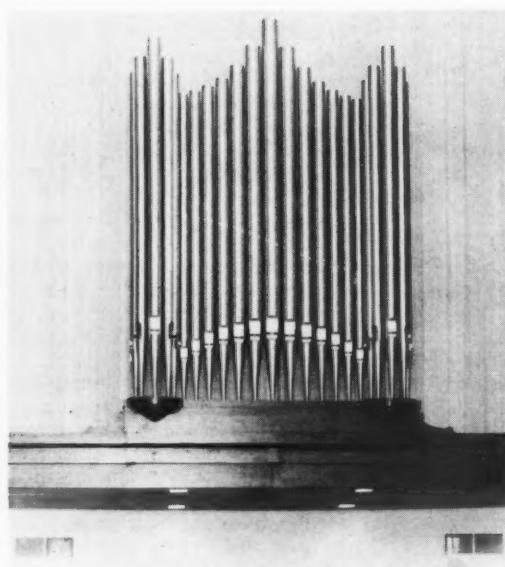
Gedeckt and the modern substitute for the small-scale voice, the Salicional. This one is a real string, but does not cut. Gedeckt has more than a trace of quint, however.

The pairs of unisons at 8-4-2 enable the colorist to take off in any reasonable direction, since the contrast on the different levels is mainly one of color and not of strength. These voices are all of nearly equal mildness. The 2 2/3' and 1 3/5' are mutations, designed to blend and color; 1 1/3' is part of the chorus which is really 4', 2', 1 1/3', and Mixture (22-26-29). The latter is planned so the pitch line is held well up, giving the Choir plenum a sharper edge than the Great. The Germans would rightly call this voice a Scharf, and it does make a good teammate for the Great Mixture at times. Choir Fagotto is brilliant, but not big. This Choir has both precision and bite as well as color, and all its elements prove truly useful because they are differentiated in tonal character and not necessarily in strength.

The Pedal has more open tone than closed and the two stopped voices are voiced with considerable harmonic development. Pedal Mixture plays 5 1/3, 4, 2 2/3, 2' from the Great Viola and does a good job with the other flues. Pedal Trumpet of course tops it. A purist would condemn this Pedal on paper, but it works and one can play at great length without the need of couplers, which ought to prove it.

This organ is the work-horse in the active music program of a busy church. Its major choruses make it easy to take care of the big effects, which are demanded only a small part of the time. Its minor choruses and accompanimental voices and combinations are what make it really useful in service-playing.

I like the fact that the 8' flutes are not all of the same family, likewise 4's and 2's. I also like the fact that the



#### ZION LUTHERAN, SANDUSKY, OHIO

This picture is presented to show the plan of the organ with respect to the choir; we guess it is in the rear gallery, choristers standing under the shelf supporting the organ overhead. To enable the choir to hear in spite of this handicap the Moller staff installed tone-openings in the floor of all chambers and it's our guess these openings show just over the choristers' heads left and right.

flute teams in the different sections are of contrasting composition.

At least four main string characters are present and all are voiced to blend. The two celeste ranks draw separately and each is full range. Thus strings and flutes can be molded nicely into accompanimental minor choruses of many colors. The 4' Principals are all mild enough so they may be freely used with the minor choruses for brilliance without simply belting one with their power. There is no attempt to stress the 4' pitch anywhere in the organ, since most musicians do not accept 4' as the normal pitch line. Rather, the organ has voices of normal pitch and with clean, live tone, which succeed perfectly in giving pitch definition without distortion, and in ample quantity without covering or smothering the choir.

#### FARNAM—LEST WE FORGET

Quoting from H. William Hawke

"As you know, Ernest White and I studied with Farnam from 1926 to the end of his life, and during most of this time we took lessons at succeeding hours. Farnam permitted us to sit in on each other's lessons, in fact, encouraged it, and we took notes of the other's work, jotting down registrations and the teacher's comments.

"These we preserved and one Christmas presented Farnam with a book containing his remarks during lessons, and the registrations planned. I have a copy of this book; I rather think it is the one which we gave to Farnam and which was returned to me.

"It contains registrations for the Skinner organ in the Church of the Holy Communion—a peculiar instrument, albeit a most effective one. Farnam remarked on his first hearing of it (when Dr. David McK. Williams was organist there) that it spoke into the Church nobly.

"I feel that this book is practically useless to anyone who does not know the particular organ on which the registrations were worked out. Never since have I found an organ on

which they could be nearly duplicated, but they do lead to definite conclusions as to Farnam's principles of registration and playing. One felt that any stop-change or movement of the swell-shutters was logical with Farnam's playing and teaching, and his sensitive ear sensed infinite gradations—as if he were painting with a camel's-hair instead of a whitewash brush.

"Only last evening I was asked whether Farnam was as great as has been proclaimed, and my answer was decidedly yes, for the reason that he was great in every particular of organplaying, as no one else has been since. We may admire one organist for his rhythm, or his tone-painting, or his part-playing, and yet another for his command of touch; but with Farnam he was flawless in all these and more, as no one else seems to be.

"I hesitate to write about this, but we must not let him be forgotten, or become a shadowy legend. Although the Austin records are a worthy adventure, and I am glad to have them, many of us who heard Farnam play a hundred or more recitals, do not feel that they are adequate."

The disks made at great expense by the Austin staff had to be done on an entirely different organ than the one on which Mr. Farnam cut the rolls and recorded the registration, for the reason that that recording-organ was no longer in existence and the man chosen to adapt the registration was not even a pupil of Mr. Farnam but of Mr. Dupre—two great players as different as night and day.

Farnam was great in every particular, as Mr. Hawke says; but he was great in one other detail, the one on which most contemporary players fail: he knew what had musical merit and what was nothing more than bombastic trash. Today we hear the bombastic trash repeated over & over again by the same player as though he thought it made music. Farnam gave every promising composer a hearing, whether an American or a foreigner, but he kept nothing in repertoire unless it made sense to him. Mr. Hawke's letter came in answer to T.S.B.'s question whether he too was disappointed with the registrations. T.A.O. doesn't make statements unless founded on something better than an opinion of the moment. Mr. Hawke's letter proves we were right. But because so exceedingly few organists today understand what true beauty is in organ music, Austin's production of this disk was hailed as possibly the most important event of the decade. By all means get the disk, but listen to it for its technic and phrasing, not its registrations.—Ed.



## Faulty Pedaling

By ROWLAND W. DUNHAM  
Associate Editor, Church Music

OF ALL the organist's technical problems the least mastered is that of finding the correct pedal keys infallibly and depressing them in a physically proper manner. This may sound like an overstatement, but as the experienced observer notes the many amazing false notes perpetrated by the uncertain nether extremities of players reputed to be leaders in the profession, the evidence is only too clear.

There have been "organists of distinction" whose pedaling was conspicuously inaccurate. Among present-day recitalists considerable improvement has been present. In some cases there seems to be a more intelligent application of a reasonable methodology. Others display a noisy heavy attack of the feet that obviously must be generated by an excessive muscular effort. A wellknown authority is using the oldfashioned John Stainer system of finding pedal notes, a procedure replete with false movements, as

the toe is jabbed into the open spaces between raised (black) keys then pulled back and pushed down in attack. That this process is both time- and energy-consuming must be apparent.

Reports from England by recent visitors claim our British colleagues are atrociously inept in their pedaling. A graduate student here was having trouble with his ankles from heavy pressure and excessive use of the heel-toe technic improperly applied. This difficulty was overcome by correct foot contacts and practical relaxation.

Many have failed to receive adequate training in one of the basic requirements of organplaying. Moreover, they seem to be quite unaware of or perhaps indifferent to their faults. If aware, one must wonder why there has not been an investigation into the reasons and a possible remedy. There are thousands of organists who play their services each week with continuous uncertainty and a corresponding tensity both physical and mental as the result of hit or miss search for each pedal note. They leave the organbench with a sigh of relief that another ordeal has been survived, with only a few missteps. That this entire situation, which leaves them more or less fagged out, could be corrected never seems to occur to them. As for those who indulge in recitals, each appearance under the strain of pedal confusion must be exhausting in the extreme.

Let us look at some of the causes of these bad practices. With the old tracker action, key resistance under the feet—as well as the fingers on the manuals—was so heavy that a considerable pressure was required in each instance of depression. Pedaling was necessarily a muscular challenge. Velocity was inhibited. Indeed those of us who played in those good old days often wonder how we managed as well as we did. Tempo was a matter of judgment based on the ability to maintain the physical effort of a prolonged piece in moderate pace, or an estimate of the power to play the correct notes efficiently in compositions containing considerable activity. That old Stainer method of finding pedal keys was a product of that period.

With electricity applied to organ actions, all excessive physical effort was removed. Manual touch approximated that of the grand-piano. Pedal resistance became light enough to make the old elephantine plodding obsolete. Organists quickly adjusted their finger technic to the improved conditions naturally. With pedal movements they were aware of the need for less weight, but the idea of a revision of the entire procedure did not seem to enter their minds. While their muscular action was probably lessened they generally continued to use the same old manner of depressing keys with their feet.

In the meantime in France a different method of pedaling had been discovered and generally used. This was possible because of pneumatic action, a vast improvement over the tracker action of England and America. Our neighbors across the ocean found that by gliding over the top surfaces of the pedal keys, toes in constant contact, and by exerting a slight pressure with minimum weight and little if any muscular exertion, they could move freely from one pedal key to the other easily and accurately. This phase of their technic made possible the so-called French school of organplaying demonstrated by Lemmens, Guilmant, and Widor. Many American organists studied under these men and later celebrities like Bonnet, Vierne, and Dupré, emerging with a style admirably suited to organplaying at its best.

That so many of us have failed to take advantage of opportunities to learn about these new ideas, particularly the problem of a decent pedal technic, is hard to understand. Perhaps it was the old adage about ignorance and bliss which maintained. The fact remains that we still have an unbelievable proportion of organists who flounder about on the organbench with a pedal procedure as anti-



**BRINGING E. POWER BIGGS TO YOUR HOME**  
Adjutor Theroux of the Columbia engineering staff here transfers a tape recording by Mr. Biggs onto the modern long-playing disks so you and I may have the luxury of hearing him in our own livingrooms at minimum cost and maximum faithfulness; workers are grand but without big business, the public would be poverty-stricken indeed, and artists like Mr. Biggs would rarely be heard.

quated as the typist who uses two fingers and the pick and hunt (hopeful) system there. As a matter of fact, the accepted touch system which revolutionized typing is remarkably similar to that being discussed regarding organ pedaling.

Physical activity has long recognized and applied the principle of relaxation. In organplaying is to be found a perfect example of possibility in this direction. As in pianoplaying, the exertion of excess muscular effort in using the feet on organ pedals is ridiculous in every way. In attacking a key the foot may slide forward on the varnished surface and apply instantly just enough (no more) weight to depress that key. As the note sounds, any excess pressure must be relinquished, leaving just enough to hold. Release of the key is made by a release of all weight at the desired instant, leaving the foot resting relaxed on the surface. From this spot the foot can slide laterally to any other desired key, drawing it back slightly to its normal position as it hangs loosely from the knee. Ankle movement is so small that one is quite unaware that joint is used.

This description should be pondered by every organist who has found the pedals a hazard. It is unnecessary to make mistakes in pedaling. It is equally unnecessary to be fatigued when the principle of relaxation can eliminate tension in both feet and hands. Think this over, my fellow organists. If your commonsense prevails, it will be all too obvious that you should correct the stigma of fumbling fingers and faltering feet, even if you have fondly believed yourself to be a pretty good performer.—R.W.D.

#### TO GET WHAT YOU CAN'T EARN

Plan 1: If you are as brave as you are unscrupulous, take a gun and go after it.

Plan 2: If you are as cowardly as you are unscrupulous, join a laborunion.

But the one and only plan that made America a great republic in the first place was to prepare yourself as best you could and work as diligently as possible at the job that gave you the greatest happiness and the boss the greatest return for the wages he paid you.

## Let's Rush Headlong Backwards

By WILLIAM A. GOLDSWORTHY

*Thoughts arising from reading a book on church music*

A new book for organists is Carl Halter's Practice of Sacred Music, 96 pages, cloth-bound, Concordia \$2.50, designed primarily for the Lutheran church.

Mr. Halter cannot resist preaching; many will disagree with such postulants as "Man does not wish to worship the God of the Bible," and "The desire of a Christian to worship is not a product of his own will, but of God's." But when he ceases to be dogmatic and says "Worship is an art because it is a means of uniting two intangibles, God and the human heart," we are of whole accord.

He continues in the expression of his theological theories on public worship, tradition in worship, and then turns to music in worship. Up to this point the volume could have been written by a theologian; but now the author turns to Song in Worship and gives a short history of its development. In condensed statements we get Gregorian Chant, Medieval and Renaissance Motets, Chorale Motets and Anthems. Then a chapter on instrumental music in worship.

Mr. Halter calls the organs of the seventeenth and eighteenth centuries tonally the finest organs ever built. "They were constructed to play effectively the polyphony of Pachelbel, Buxtehude, and Bach, and hence had a bright clear easily differentiated tone. . . . In the nineteenth and early twentieth century organbuilding suffered a serious decline into romanticism which did great harm to the organ as an instrument. This led builders to create such stops as Celestes and devices such as Tremulant and swell shades." With all of which we disagree.

We propose that the reason for the thin texture of organs with a preponderance of upper pitches, is because the normal pitch, the 8' tone, became muddled in stone buildings of great height and hard floors. The only way



**CONVERSION: No. 1**

William A. J. Dean of Chicago had an old Kimball melodeon which he converted to greater usefulness by adding an electric blower, using a vacuum-cleaner for suction-wind and adding a little pedalboard; for ornament he has some organ pipes on the wall between the two lamps. Now he has both fun and music.



**CONVERSION: No. 2**

Mr. Dean's little pedal keys which he added to his converted melodeon at a cost of leisure hours through eight months; pedals operate the manual keys through an ingenious action he devised to use current from a low-voltage doorbell transformer. More in later pages.

to recognize the music line was to add and add to the superstructure. Such a balance is incongruous in our modern churches, as is also the stark inexpressiveness of the tone. If we are to remove expressiveness from music, it will have the same effect as removing the heart from the body.

Also why use vestments, candles, and all other accoutrements of worship which are only adjuncts to "personalize emotions" (a phrase with which the author contends throughout)? What is prayer but the deepening of our inmost emotion? Preaching may be instruction (non-emotional). But if it is nothing more than this, few souls indeed will be swayed. When any part of the church becomes so dry as to reach this stage, it will slough off, as it is already dead.

We cannot but feel that when "A mighty fortress" is sung in a Lutheran church, yea even in the one where Mr. Halter directs the music, there will be a great stirring of emotion. Can one imagine stalwart dominant Martin Luther tolerating its being played on such an organ as that described in a later chapter on page 73—and especially in a small wooden church?

As to repertoire, all the author allows us can be put into this: Gregorian chant and motet, Lutheran chorale and motet, then very recent works—nothing in between. We have watched the Lutheran trend closely the past few years and found little we can recommend to other churches. It tries so hard to be Lutheran. Why be a peculiar people? The Lutheran church here is composed of Americans who, in their outside musical life, are no different than the rest of us. But their anthems are heavy, dry, striving to be polyphonic, and the texts are generally full of grovelling and death. If, as Mr. Halter says, "Worship is joyful concern with God through Christ," why is this spirit not expressed in the music?

He continues with choice of organ music, choir details, care of the organ, and the organist's relations with pastor, choir and music-committee, all of which is useful. His conclusion is then another sermon and the Lutheran point of view—which is only for the Lutheran organist.

This could have been a good book, had the author been content to talk only music. As is, it becomes proof that we should all stick to our own professions. We know a number of clergymen who play at being organists. But when an organist becomes a lay preacher, it irks us a bit.

## Phonograph Recordings

By CHARLES VAN BRONKHORST

*Recordings furnish entertainment as well as instruction*

Ludwig Altman, Temple Emanu-El, San Francisco, 4m Skinner, Music Library 12" l.p. MLR-7054 \$5.00, 9 pieces by Pachelbel, Reger's 9 Choralpreludes Op.67. One of San Francisco's great churches, equipped with everything needed to record some significant Pachelbel and Reger, technically adequate, tonally beautiful, musically satisfying.

No screaming upperwork predominating anywhere, not even in the larger works; just rich organ tone including plenty of the incomparable solo voices present in this organ. The Reger are masterpieces of registration and execution. My favorites of the Pachelbel are Toccata Pastorale and Morning Star. A most worthy addition to any record library.

E. Power Biggs, The Art of the Organ, Columbia set SL-219, two 12" l.p.s boxed \$11.90, 20 European organs of all ages, complete content already published in these pages. A superb 16-page booklet is included in the box, organs from the ancient one in Luebeck to the 1954 Harrison & Harrison in London's Royal Festival Hall.

Every serious organ student, beginner or professional, should buy this set, whatever the sacrifice. Think of the many hours of preparation and effort that went into this project and thank a kind Providence that the organ world has such men as Mr. Biggs and his associates in Columbia records; then show your appreciation by buying this album without delay—you'll never regret it.

Reginald Foort, Fox Theater, Detroit, Mich., 4m Wurlitzer, Foort Pops, Cook 10" l.p. 1057 \$4.00, Porter's Continental, Night and Day, Kern's All the Things You Are, Smoke Gets in Your Eyes, Anderson's Blue Tango, Rodgers' Lover, My Heart Stood Still, Coward's I'll See You Again. More fun with Foort, this time on one of the largest Wurlitzers still playable, 36 ranks in 7 chambers.

If you enjoy this type of music—and for relaxation who doesn't?—Mr. Foort will please you, for he's a master of both music and instrument. This beats a Hammond electrotone anytime. Cook does its usual fine job of recording.

Virgil Fox, Riverside Church, New York City, 5-163 Aeolian-Skinner with many more voices still to be added, Christmas Carols on the Organ, Victor 12" l.p. LM-1845 \$5.95, 15 carols mostly arranged by Mr. Fox, plus Dethier's Christmas.

If Victor needed a half-dozen years since the advent of l.p. to develop recording technics here exemplified, the results are well worth it. The disk sets a completely new standard for organ recording in every way—dynamic and frequency range, faithfulness of reproduction, quietness of surfaces. Mr. Fox makes the most of his opportunities to demonstrate both beauty, variety, and potentialities of this wonderful organ. It should be one of the year's best sellers, barring none.

Virgil Fox, John Hays Hammond Museum, 4-134 Hammond, Brahms' Eleven Choralpreludes, Choralprelude & Fugue O Traurigkeit, Victor 12" l.p. LM-1853 \$3.98, another in Victor's new series of high-fidelity organ disks; the music is interesting and enjoyable for both musicians and laymen. The chorale in each case is played, as Bach harmonized it, before the Brahms composition is played.

The playing here has warmth, imagination, vitality, and sufficient variety in registration to attract the great bulk of cultured but non-professional citizens; those who object to this player's traits in his recitals before audiences, have no complaint here but can concentrate entirely on what they hear unobstructed by what they perchance might see. Mr. Hammond has built for his privately-owned Museum one of America's largest and most satisfactory recording



**VERSATILITY OF THE BALDWIN**

*is shown by the installation in Evangelical Reformed, Ellerton, Ohio, where the organist moves away from common humanity in the pews and takes his or her seat with the mighty in the pulpit. A portable organ, no matter how small, would not lend itself to such mobility, but the Baldwin electronic does it perfectly. Ellerton population is about 300.*

instruments; it had a complete presentation in T.A.O. a few years ago. Victor's engineering is tops and record surfaces are absolutely perfect, so how can you miss at \$3.98?

Robert Owen, Christ Church, Bronxville, N.Y., 3-55 Aeolian-Skinner, Vol.3, King of Instruments, 12" l.p. \$5.95, content already given in these pages;

Edgar Hilliar, St. Mark's Episcopal, Mt. Kisco, N.Y., 3-48 Aeolian-Skinner, Vol.4, King of Instruments, 12" l.p. \$5.95, content already given in these pages. Both Christ Church and St. Mark's are outstanding Gothic examples of the parish church architecture of Bertram Goodhue, and both organs are representative Aeolian-Skinner instruments.

Acoustical properties of the two buildings are quite different, but Messrs. Hilliar and Owen are equally at home on their respective instruments. What a treasure-house of organ education is available to us on records these days. Both disks obtainable from Aeolian-Skinner headquarters.

Dr. Mario Salvador, St. Louis Cathedral, St. Louis, Mo., 4-89 Kilgen, Sacred Heart Program, Concert 1, 12" l.p. TMS 1 & 2 \$5.95, Concert 2 TMS 3 & 4 \$5.95, complete content already published in these pages, two 28-minute programs of varied music, all well played, some well recorded.

The problems of recording a large instrument in overly-reverberant surroundings are not adequately met for A-1 reproduction; such music as the two Bach pieces loses its appeal unless one can follow the voices clearly; here the lower lines are too often nothing but a general muddle of sound. The Campbell-Watson and Van Hulse works are my nominations for top overall honors.

Record 2 seems mechanically superior to Record 1 which has an annoying background noise throughout and some apparent hand-control of volume on the Gounod March. Both disks waste considerable usable space, especially Record 2. Interesting records but poor in comparison with the many top-quality organ disks now available; perhaps future releases will overcome the difficulties in these initial efforts.

### T.A.O. NOTE

Because we have been trying to give as much possible information in as little possible space, and have the details verified and correct with regard to the organs recorded, Mr. van Bronkhorst's reviews have been unmercifully delayed. Normally punctuation is not permitted within a title, instrumental music has every important or long word begin with

a capital letter, vocal music is enclosed within quotes, cantatas and oratorios have all important or long words begin with caps, anthems have only the first word capitalized. Content of a disk will no longer be set for easiest reading at a glance but will be given in solid paragraph form. Organ recordings will be given first preference, orchestral second, choral third; American performers will be given preference over all foreigners.

Mr. van Bronkhorst's name & address are given with T.A.O.'s staff on the Directory page in the back of every magazine; he will undoubtedly answer any questions if an addressed stamped envelope or card is sent him for the purpose.

#### *AN ORGANIST SPEAKS HIS MIND*

*Highly pertinent quotes from a knowing organist who prefers to remain anonymous*

Recently I was in the company of several young organists, listening to organ recordings. One had recently graduated from one of the Pre-Bach Conservatories. He sat in horror as we talked of Karg-Elert, Vierne, Widor, et al., as if they had written playable music worthy of our admiration.

We listened to some European recordings of the earlier schools and the young man sat enraptured. Then we played the Farnam recording (Austin should be congratulated for this undertaking) and our aforementioned young organist said, and I quote: "The man has no idea of interpretation, it is too slushy." Being an old salt, I blew the roof off and what I told him is scarcely printable.

This is not an isolated case of what is happening in our music schools today. I am alarmed about it. They teach only literature of the earlier schools, assuring them there is nothing else with the possible exception of the screaming frustratingly dissonant modern music. To go along with it, they teach them registration that is supposed to be the nearest thing to the very limited organ of Bach's day.

I recently heard one of these new Bright Lights on the horizon play Bach's O Man Bewail with Nason-Flute and Siffloete as a foil against Krummhorn (whose roe really needed a good blowing), and some rather bumpy pedal. Admitting he did not have an ounce of music in his soul, he could have done better.

After this program I went to my organ (a new one) and played the same thing, using a lovely Orchestral Obce with my beautiful Dolcan and Celeste, 16' & 8' Dulciana in the Pedal. I could not but feel that Bach would have been carried away with it. As a matter of interest, I chose to change my registration as I proceeded, which in the new school of thought is unthinkable—I guess it is simply too musical for them.

Where do we go from here? I had a pupil who, without consulting me, wandered into the wrong music school. He came out saying what I taught him was of no use in his school. He was most self-assured about the whole thing. But, amid Frescobaldi, Couperin, and an occasional light number by a man named Bach, he was graduated. He thereupon set out, feeling he should capture the first large cathedral hanging around. He auditioned for several churches, only to be turned down.

By accident, I was with him when he went to audition for a rather promising church and asked him what he planned to play. You guessed it: the cold austere pre-Bach and a good dosage of the screeching modern. I talked myself blue in the face, got him to change his program to Franck Am, Purvis Greensleeves Meditation, and Darke Brother James' Air. I listened to him before he played and the boy had not forgotten how to really play an organ (he always was tops at good warm registration).

After his audition he came rushing to tell me they liked him, that he was the first one who had played real music

for them—music that meant something to them. That's interesting, and I think proves a point that has been in the air for some time: Just teach your pupils to play music.



#### "LITANY OF LABOR"

*Washington Cathedral, Washington, D.C., Sept. 4, 1955.*

Here are excerpts from the minister's portion of a Litany dealing with all who work for a living, the customary congregational responses being ignored in this report, since they followed the usual pattern.

"We beseech Thee, O Lord, mighty and ever wise, that Thou wilt guide, protect, and inspire all those who learn and labor truly to get their own living.

"For those who till the earth, for those who tend machinery; for those who strive on the deep waters, for those who venture in far countries.

"For those who work in offices and warehouses, for those who labor at furnaces and in factories; for those who toil in mines, for those who buy and sell.

"For those who keep house, for those who train children;

"For all who live by strength of arm, by cunning of hand;

"For all who control, direct, or employ;

"For all who enrich the common life through art, and science, and learning;

"For all who direct the common thought, as writers or as teachers; for all who may serve the common good as pastors, physicians, soldiers, lawyers, merchants;

"And for all those who are poor, and broken, and oppressed: for all whose labor is without hope, for all whose labor is without honor, for all whose labor is without interest, for all women workers, for all those who work in dangerous trades, for those who cannot find work, for those who have no home, for prisoners and outcasts, for all who are sick or hungry, and for all who are desolate and oppressed."

#### *THAT WORD WORSHIP*

is generally ruled out of these pages as savoring of heathen practices, not Christian. Every savage natively has the notion of worship—maybe he worships the sun, or his ancestors, or a mountain; but whatever it is he worships something. Not so the Christian. His idea is to perform a useful service of some kind in gratitude to the God he knows exists somewhere, and the service he tries to perform is something useful to the world about him, to make it a better and happier place for all living creatures—whether they be men or children or trees, flowers, and fields. The worship of the savage is totally useless and a waste; the service the Christian world tries to perform has invariably resulted in a better world tomorrow than it was yesterday. Worship is ruled out of T.A.O. because it is as ridiculous as it is useless.

#### *WRITTEN IN 1790—TO WARN 1955?*

"The citizens of the United States of America have a right to applaud themselves for having given to mankind examples of an enlarged and liberal policy: a policy worthy of imitation . . . The government of the United States gives to bigotry no sanction, to persecution no assistance, requires only that they, who live under its protection, should demean themselves as good citizens in giving it, on all occasions, their effectual support. May the children of the stock of Abraham who dwell in this land continue to merit and enjoy the good will of other inhabitants . . . while everyone shall sit in safety under his own vine and fig tree and there shall be none to make him afraid. May the Father of all mercies scatter light and not darkness in our paths, and make us all in our several vocations useful here, and in His own due time and way everlasting happiness."—George Washington to a Hebrew congregation, reprinted by the Presbyterian Church of the Covenant, Cleveland, Ohio. Meaning less propaganda, please, from all minority groups in this Christian land.

*MILWAUKEE, WIS.**Gesu R. C. Church*

Kilgen Organ Co., July 1955

Opened July 31, 1955, Dr. Courboin  
V-57. R-68. S-81. B-20. P-4495.**PEDAL:** V-5. R-5. S-20.

32 Bourdon 68

16 Diapason-1 32

Diapason-2 56

(Bourdon)

Lieblichgedeckt 32

(Violone-G)

(Dulciana-C)

8 (Diapason-2)

(Bourdon)

(Gedeck-S)

(Violone-G)

5 1/3 (Diapason-2)

4 (Bourdon)

2 (Diapason-2)

III (Scharf-S)

16 Bombarde 44

(Trompette-S)

8 (Bombarde)

(Trompette-S)

4 (Clarion-S)

**GREAT:** V-11. R-14. S-12.

16 Violone 61

8 Diapason-1 61

Diapason-2 61

Hohlfloete 61

Dulciana 61

4 Octave 61

Flute h 61

2 2/3 Twelfth 61

2 Fifteenth 61

IV Mixture 244

8 Tromba 61

Chimes 25t

**SWELL:** V-15. R-17. S-15.

16 Lieblichbordun 73

8 Diapason 73

Gedeck 73

Viole de Gambe 73

Salicional 73

**Voix Celeste** 61

Geigenoctav 73

**Kleingedekkt** 73**Flauto** 61**Scharf** 15-17-19 183**Fagotto** 73**Trompette** 85-16'**Oboe** 73**Vox Humana** 73**Clarion** 73**Tremulant****CHOIR:** V-13. R-15. S-19.

16 Dulciana 85

8 Geigen-Diapason 73

Concert Flute 73

Flute Celeste 61

Quintadena 73

Viola 73

(Dulciana)

Unda Maris 61

4 Fugara 73

Flauto Traverso 73

2 2/3 Nasard 61

2 Piccolo h 73

1 3/5 (Piccolo h)

1 (Piccolo h)

III Cornet 183

8 Clarinet 73

(Chimes-G)

8 Harp 44b

(Harp)

4 Tremulant

**SOLO:** V-8. R-12. S-9.

8 Flauto Mirabilis 73

Cello 73

Cello Celeste 61

4 Flute Ouverte 73

V Mixture 305

12-15-19-22-26

8 Trumpet h 85

French Horn 73

English Horn 73

(Trumpet h)

4 Tremulant

**ECHO:** V-5. R-5. S-6.

8 Fernfloete 85

Nachthorn 73

N. Celeste 61

Vox Angelica 73

(Fernfloete)

8 Vox Humana 73

Tremulant

Located on second floor level in the front of the church on the right side; playable from gallery console, playable from and affected by couplers of all manuals.

**COUPLERS 43:**

Ped.: G-8-4. S-8-4. C-8-4. L-8-4. E.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4. E.

Sw.: S-16-8-4. L-16-8-4. E.

Ch.: S-16-8-4. C-16-8-4. L-16-8-4. E.

Solo (L): L-16-8-4. E.

Crescendos 5: S. C. L. E. Register.

Crescendo-Couplers 1: All Shutters to Swell Shoe.

Combons 40: P-6. G-6. S-6. C-6. L-6.

E-4. Tutti-6.

Ensembles 1: Full-Organ.

Reversibles 3: G-P. S-P. C-P.

Cancels 7: P. G. S. C. L. E. Tutti.

Blowers, 2 Orgoblos:

Main 20 h.p.

Echo 1 h.p.

Percussion: Maas-Rowe.

*Dr. Charles M. Courboin*

Handel, Occasional: Overture

Arcadelt, Ave Maria

deBoeck, Allegretto

Bach, Prelude &amp; Fugue Am

Saint-Saens, Sym.3: Largo

Couperin, Sarabande &amp; Fughetta

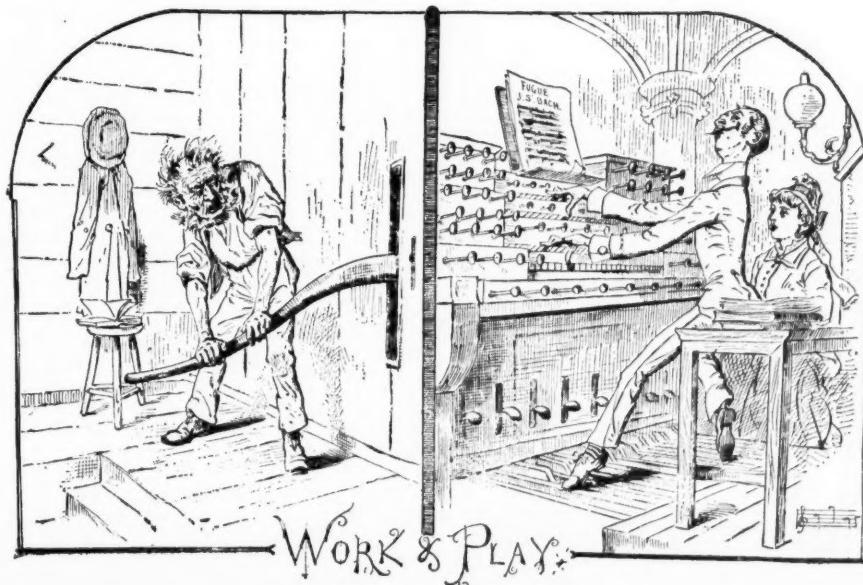
Franck, Pastorale

ar.Courboin, Belgian Mother's Song

Photo of the console on p.216, July

T.A.O.

Main organ is located in rear gallery, screened by panel work and (we assume) dummy pipework.



**UNADULTERATED FAKING**

If you've heard rumors that soloists in the Metropolitan Opera, New York City, hire men to create artificial applause for them, it's true. When Joseph Orecchio died in 1953 at the age of 72 the newspapers reported he had been a bootmaker, a choir-boy, and a member of the Opera chorus before organizing his claque. "It was his job to distribute tickets & passes to groups of persons who, under his leadership, clapped and stimulated the applause of the audience for the singers employing his claque." How dishonest can we get when it comes to opera? And how dumb can opera-goers become?

**FROM THE DESK OF W.A.G.**

What a sad world this would be without sentiment. This was borne in on us during Holy Week and Easter. And yet, our intellectuals who are very vociferous at present, would have us eliminate it from all performances. This is what makes them prefer Buxtehude and Pachelbel to Mendelssohn. For what man with sentiment would prefer "The Christmas Cantata" to the "Hymn of Praise"? Please remember I said man with sentiment.

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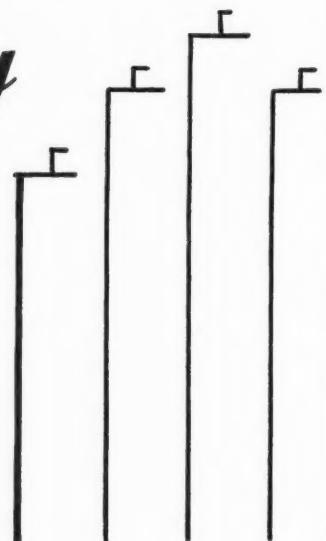
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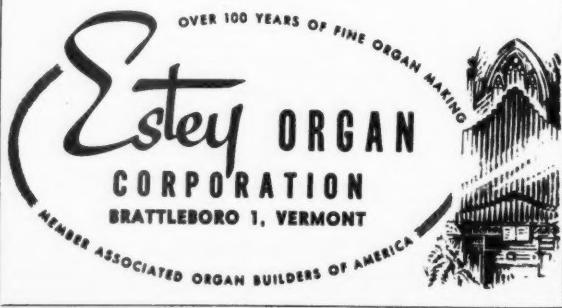
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**CANTATAS AND ORATORIOS**  
*Record of last season's performances*

This list includes only such performances as were brought to T.A.O.'s attention; figure after a title indicates number of performances if more than one. Bach had 15 works done 44 times, a perceptible drop from 1954; 44 other foreign works were done 138 times; 11 American works had 18 performances, a big drop from the prior season; and 7 works by nationally-unidentified composers had 8 performances.

During 1953-4 111 works were done 294 times, while for 1954-5 the count was 74 works done 208 times. Whether this shows a drop in interest or merely T.A.O.'s failure to record, we do not know; originally when an organist gave a cantata or oratorio, his name was mentioned, but that has been

judged unsuited to a technical journal, and it may be that those who disagree with such editorial policy no longer bother to report their performances.

This list includes only works reported as done between Oct. 1 and April 30.

Bach, Christmas Oratorio, 6  
Magnificat, 3  
Mass Bm, 3  
St. John Passion, 6  
St. Luke Passion  
St. Matthew Passion, 14  
Bach Cantatas:  
Bide with us  
Christ Lay in Bonds  
Sages of Sheba, 2  
Sleepers Wake, 2  
Not named, Nos. 6, 12, 78, 82, 137.  
J.C. Bach, Childhood of Christ  
Baxter, Hound of Heaven  
Peter upon this Rock, 2  
Beethoven, Missa Solemnis  
Mount of Olives  
Berlitz, Childhood of Christ  
Brahms, Requiem, 8  
Britten, Ceremony of Carols  
Bush, Christmas Cantata  
Buxtehude, Rejoice Beloved, 2  
Cherubini, Requiem Cm, 3  
Closkey, Adoramus Te  
Christ is Born  
When the Christ Child 2  
Darke, Hymn Heavenly Beauty  
Dickinson, Redeemer  
Dubois, Seven Last Words, 5

Durufle, Requiem, 2  
Dvorak, Stabat Mater  
Elgar, Kingdom  
Light of Life, 2  
Elmore, The Cross  
Incarnate Word, 3  
Faure, Requiem, 6  
Mass A  
Franck, Mass A, 2  
Georges, Way of Cross  
Gounod, St. Cecilia Mass  
Handel, Judas Maccabaeus  
Messiah, 16  
Haydn, Creation, 10  
Imperial Mass  
Seven Last Words  
Honegger, King David  
Kodaly, Missa Brevis  
Te Deum  
Mendelssohn, Elijah, 12  
Hymn of Praise, 2  
St. Paul  
Milford, Pilgrim's Progress, 2  
Monteverdi, Mass 1640  
Mozart, Litany  
Requiem, 3  
Parker, Hora Novissima, 2  
Pergolesi, Stabat Mater  
Poulenc, Stabat Mater  
Puccini, Messa Gloria  
Purvis, St. Nicholas Mass  
Rossini, Stabat Mater, 3  
Rowley, Garden & Cross  
Saint-Saëns, Christmas Oratorio  
Schubert, Mass G  
Schuetz, Christmas Oratorio  
St. John's Passion  
Seven Last Words, 2  
Shaw, Redeemer, 2  
Sowerby, Forsaken of Man, 2  
Stainer, Crucifixion, 13  
Van Hulse, Beatitudes, 3  
Verdi, Requiem, 6  
Vivaldi, Gloria  
Wagner-Garden, Eucharist, 4  
Weinberg, Road to Emmaus  
W.H. Welsh, Requiem  
D.M. Williams, Pageant of Nativity  
R.V. Williams, Sancta Civitas  
This Day

**CYRIL BARKER**

A.A.G.O., M.M., Ph.D.  
Detroit Institute of Musical Art  
(Affiliated with the University of Detroit)  
Central Methodist, Lansing

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SEARLE WRIGHT  
of Columbia University, New York, gave a recital Aug. 11 in Westminster Abbey, London, playing, in addition to the usual things: Arnell, Prelude & Fantasia  
Wagenaar, Eclogue  
Crandell, Capriccio  
LaMontaine, Evensong  
Wright, Wareham Fantasy

Can any reader say if this was the first recital by any American in the Abbey? It was Mr. Wright's second there.



BERNARD R. LABERGE

As the new season of recitals opens, it would be criminal to fail to pay tribute to the father of the concert organ. Bernard R. LaBerge was born Oct. 11, 1891, province of Quebec, Canada; died Dec. 28, 1951, New York City. He liked the organ above all other instruments, went personally on pre-season tours all over the country booking engagements for his artists; there was the minimum money in it for him—contrary to uninformed popular opinion—but that made no difference. He resented the frigid programs offered by his artists, but considered that none of his business. A French-Canadian, American by adoption, he worked himself to death.

ROBERT ELMORE has been appointed to succeed Mark Davis as organist of Central Moravian, Bethlehem, Pa., scene of the Bach Festivals; he's the 9th organist in 150 years of Central Moravian's history; organ is a 3-53 Moller installed 1954. Some day these pages shall have to bring Mr. Elmore's record career up to date in one dose; until then, the December annual index pages will serve the purpose.

HAROLD FINK Fordham Lutheran, New York, N. Y.  
Oct. 23, 4:00  
Corelli, Suite F  
Bach, Three Choralpreludes; Air.  
Franck, Grand Piece  
To observe 40th anniversary of founding of the church.

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## Service Programs

ERNEST WHITE, Mus.Dir.  
EDWARD LINZEL, O. & C.  
Church of St. Mary the Virgin, New York  
*October Choral Music*  
\*Refice, Missa Sanctae Clares Assisiensis  
Palestrina, Tu es Petrus  
\*\*Tallis, Mag. & Nunc dim.  
Kungsburger, Urbs beata Jerusalem  
Byrd, O salutaris Hostia  
Bai, O bone Jesu  
Bruckner, Tantum ergo 1  
\*Palestrina, Missa Brevis  
Tallis, O salutaris Hostia  
\*\*16 cent., Magnificat  
Palestrina, Nunc dimittis  
Charpentier, Ave Regina caelorum  
Carey, O salutaris Hostia  
Roselli, Adoramus Te  
Kodaly, Tantum ergo 1  
\*Peeters, Missa Sancti Josephi  
Scarlatti, Exultate Deo  
\*\*Tallis, Magnificat  
Giles, Nunc dimittis  
Noyon, Benedictus  
Henschel, O salutaris Hostia  
Noyon, Ave verum  
Handl, Tantum ergo  
\*Lotti, Mass Bf  
Bruckner, Ave Maria

## Harry H. Huber

M. Mus.  
KANSAS WESLEYAN UNIVERSITY  
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\*\*Tompkins, Mag. & Nunc dim.  
Verdonck, Ave Maria  
Whyte, O salutaris Hostia  
Mozart, Adoramus Te  
Stradlmayr, Tantum ergo  
\*Kodaly, Missa Brevis  
Palestrina, Ego sum panis vivus  
\*\*Whitlock, Mag. & Nunc dim.  
Rachmaninov, Ave Maria  
Langlais, O salutaris Hostia  
Ingegneri, O bone Jesu  
Victoria, Tantum ergo (4-voice)

## RICHARD PURVIS

Grace Cathedral  
Palace of the Legion of Honor  
San Francisco — California

## Cora Conn Redic

MUS.DOC., A.G.O.  
Organ Department  
ST. JOHN'S LUTHERAN COLLEGE  
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STATE TEACHERS COLLEGE  
Organist, First Lutheran Church  
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## G. RUSSELL WING

M.S.M. — Organist & Director  
FIRST METHODIST CHURCH  
Corpus Christi, Texas

**CHRISTMAS PROGRAMS**

*Christmas commemorates the birth of a little baby. It occurs to us that music for this festival should be in keeping with it. We give you here the programs devised by various organists in celebration of this most wonderful of all events. Initials before the hyphens indicate origin, explained on p.292, Sept.1954*

**PAUL CALLAWAY**

\*Washington Cathedral  
*Choral Music from Eight Services*  
C.L.Williams, When the Son of Man  
Britten's "Ceremony of Carols"  
LaMontaine, Songs of Nativity  
Warlock, Lully lullay  
Benedicamus Domino  
Holst, Lullay my liking  
Ba-ar.Ratcliffe, The Infant King  
Dirksen, Chanticleer

**DONALD L. COATS**

\*St. James Episcopal, New York  
*Candlelight Carol Service*  
F-ar.Black, With candles bright  
R-ar.Davis, Sing we Noel  
Au-ar.C.Black, As lately we watched  
Mackinnon, Sleeps Judea fair  
M-ar.Gaul, Who are these men  
F-ar.Holst, Masters in this hall  
E-ar.G.Shaw, How far is it  
Mackinnon, I hear along our street  
D.M.Williams, The stork she rose  
Sw-ar.Black, Let carols ring  
Du-ar.Dickinson, Sleep my Jesus sleep  
*From other services*

Dickinson, Nowell  
Willan, Hodie Christus Natus Est  
Bach, Alleluia

Berlioz, Thou must leave Thy lowly  
Titcomb, Jesus name of wondrous love  
WAYNE FRARY

\*Zion Lutheran, Wooster, Ohio  
*Christmas morning*

Friedell, When Christ was born of Mary  
Sc-ar.Purvis, What strangers are these  
Sateren, Christmas Canticle

*From other services*

Means, Almighty God give us grace  
Elmore, Lord of our life

**HAROLD FRIEDELL**

\*St. Bartholomew's, New York  
*Christmas Eve at 11:00*  
Gauntlet, Once in royal David's city  
Bortniansky, Cherubim Song  
Friedell, In excelsis gloria  
Beach, Around the manger  
Broughton, The holly and the ivy  
Donastia, Happy Bethlehem  
Lehman, No candle was there  
Adam, O holy night  
Praetorius, Lo how a rose  
The morning star  
C.Wood, Little lamb

**William H. Barnes**

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'  
(Five Editions)

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Skokie, Illinois

ar.Whitehead, Magi journey far  
ar.Nunn, Sleep little dove  
ar.Dickinson, A story fair  
ar.D.S.Smith, I arose one morning  
R.Trunk, Mary 'neath the linden  
G.Bush's "Christmas Cantata"  
Paid chorus, 19s-15c-14t-11b.  
**DONALD D. KETTRING**  
*\*East Liberty Presbyterian, Pittsburgh  
Christmas Eve at 11:00*  
G.Shaw, How far is it  
ar.Sowerby, Snow lay on the ground  
ar.Joh, Christmas Eve Song  
*From five other services*  
Clokey's "Christ is Born"  
D.H.Williams, Christ came to Bethlehem  
Vardell, Lullaby in a Manger  
Berlioz, Thou must leave Thy lowly  
Anderson, Behold the beauty  
During the pageant the congregation joined in singing six familiar hymns.

**AUSTIN C. LOVELACE**

\*First Methodist, Evanston  
*Christmas Eve Candlelight Service*  
E.ar.Halter, A Virgin most pure  
Wright, The snow lay on the ground  
Willan, Here are we in Bethlehem  
Fr-ar.Donovan, Jacques come here

**ISA McILWRAITH**

\*University of Chattanooga Chapel  
*Candlelight Christmas Music*  
Bingham, Gabriel from heaven descending

Margetson, O my dear heart  
Christmas Roundelay  
Plettner, As Joseph was a walking  
Bingham, Personent Hodie  
**ROBERT M. STOFER**  
*\*Covenant Presbyterian, Cleveland  
From six services*  
Fogg, Jesukin  
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D.M.Williams, To Bethlehem  
Ch-ar.Wiant, Chinese Christmas Carol  
Holst, Christmas Day  
Buxtehude, My Jesus is my lasting joy  
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Co-ar.Peek, When righteous Joseph wedded

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Fr-ar.Wing, Come Marie Elizabette  
Sw-ar.Gaul, Come Christmas snow  
G-ar.McKinney, Hush Thee Child  
ar.Gaul, Stars lead us ever on  
Gritton, Welcome Yule

## OBITUARY NOTICES

*These fellow-workers have finished their course, but their memories live on with us.*

Olin Downes died Aug. 22, 1955, in New York City, aged 69; he was the most highly respected of music critics, had appraised concert artists for almost 50 years, was noted as author and editor of books on music, as lecturer, as champion of humanitarian ideals. He was buried from Vernon de Tar's Ascension Church, where, although not a member, he was wont to rest and meditate late at night before retiring to his home in Greenwich Village. At the service Mr. de Tar played from Mr. Downes' favorite composers: two Brahms Choralpreludes; Bach's Adagio Am, Fantasia Cm, Come Sweet Death, and I Stand Before Thy Throne; Schubert's Litany for All Souls Day; Sibelius' chorale from Finlandia. Mr. Downes was born Jan. 27, 1886, in Evanston, Ill., stopped his general schooling in the elementary grades, but went on with his self-education to achieve a great name as music-critic and literary man. He served the Boston Post prior to joining the Times staff in 1924.

Eugene Devereaux, Aug. 8, Mt. Vernon, Iowa, born Dec. 18, 1897, Kingston, N.Y., had his highschooling in Catasauqua, Pa., studied organ with Felix Lamond, Dr. Noble, Mr. Dupre, served churches in the Metropolitan district many years, earned his M.Mus. in Columbia, M.S.M. in School of Sacred Music. At the time of his death he was on the faculty of Cornell College.

### CHURCH BUDGETS

*A Lutheran church in Florida*

Figures for 1954 are taken from the printed financial statement:

\$39,775. Total budget;  
6,000. Minister,  
2,150. Assistant minister,  
2,700. Secretary;  
1,675. Organist,  
695. Choir expense,  
476. Choir robes 1953;  
2,079. Sexton;  
1,293. Utilities;  
1,491. Car purchase,  
998. Car expense

11,504. Benevolent fund, which is nearly one-third of total budget, and well over the tithe set in the Bible.

Principal sources of income: plate offer-

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ings \$10,700., envelopes approximately \$18,-  
200.

It might be well to reduce the benevolences somewhat and allot more to music in order to build a better service dedicated to Almighty God. It hardly seems logical for a group of business men to allocate \$13,339. for the talking end and but \$2,846. for the music to support it. A diamond deserves more than a brass setting.

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### FARNAM TEACHING PIECES

By H. William Hawke

Here is the list of pieces studied by Mr. Hawke and Ernest White from 1926 to Farnam's death Nov. 23, 1930.

Bach, Preludes & Fugues A, Am, C, Em,

Orgelbüchlein, 21 numbers

Sonatas 1, 4.

Toccatas & Fugues Dm, Dorian.

Bairstow, Toccata-Prelude Pange Lingua

Clerambault, Prelude Dm

DeLamarre, Carillon

Dupre, Cortège et Litanie

Franck, Chorales Am, Bm.

Finale Bf

Pastorale E

Gabrieli, Canzona

Grace, Reverie

Jacob, Lever de Soleil

James, Meditation Ste. Clotilde

Jongen, Improvisation Caprice

Karg-Elert, Legend of Mountain

O Gott du Frommer Gott

Schmucke Dich

Mulet, Carillon Sortie

Schumann, Canon Bm

Vierne, Berceuse; Carillon; Divertissement; Epithalamie; Impromptu Caprice; Postlude; Prelude.

Widor, Son.2: Pastorale; Salve Regina.

ROY ANDERSON

already swamped with innumerable activities in the world of music, especially organ music, now is undertaking the formation of the American Academy of Organ, with a membership composed of organmen—presumably maintenance men, repairmen, and factory workers in organbuilding plants. Initial meeting was held in Chicago, July 18 to 21, with a banquet July 20.

WELL WELL WELL

The cure for contemporary teen-age idiocy, says Jersey Joe Wolcott, is "a little strap-oil," meaning a good whipping, when things go wrong. His mother taught him "that punishment follows crime." Today's judges and juries and courts give these young criminals hero-worship with the help of the newspapers, but never punishment. The cure for teen-age delinquency in the organ world is more emphasis on art & heart, infinitely less on archeological studies among the dry bones of a dead age that is totally inadequate to feed the musical hungers of living humanity.

EVER HEAR IT?

A prize of \$5,000.00 was given by N.F.M. to Paolo Gallico for his oratorio "The Apocalypse"; anyone ever hear of its having been performed anywhere? Like the American-made oratorio that won \$10,000.—and was performed only once. Anyone ever hear of any prize-winning composition that had any merit at all?

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School of Sacred Music

UNION THEOLOGICAL SEMINARY

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**DR. MARILYN MASON**  
of the University of Michigan, one of the artists under Colbert-LaBerge management, presented 16 of her summer-course pupils in Columbia University and the School of Sacred Music, New York, in recital in St. Paul's Chapel of the University, 4-70 Aeolian-Skinner installed 1939.

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**MARTIN W. BUSH**  
having retired from his University work early this year, now retires from the First Congregational, Omaha, Neb., where he has been organist since 1913.

### PIANISTS CAN DO IT

For his Carnegie Hall recital, New York, Rudolf Serkin played:

Bach, Fugue Am

Schubert's Sonata 15

Beethoven's Appassionata Sonata

Brahms, Variation & Fugue—and the New York Times gave him 15" with photo; anyone ever hear of the Times' giving an organ recital even one line? The organists are competent, the organs are excellent, the repertoire is completely offensive.

## H. WILLIAM HAWKE

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*Head of the Organ Department*  
Cleveland Institute of Music

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And the Them are these two programs played for the Guild:  
\*Bach, Prelude G

Sheep May Safely Graze  
Milford, Mr. Ben Johnson's Pleasure  
Karg-Elert, Pastel 3  
Maquaire, Son.: Allegro  
\*Bach, Toccata & Adagio C  
Jesu Joy of Man's Desiring  
Reger, Benedictus  
Franck, Prelude-Fugue-Variation  
Improvisation on "Nica"

They were admittedly planned for the Guild, not for laymen; how then can we expect cultured laymen to like them? "The small group attending" organ recitals would, thinks T.A.O., turn into a large group if only our literature were humanized.

Good programs of entertaining music—not pedantic rubbish and definitely not blaring & blatant cornet-dominated night-club jazzband rackets—are almost impossible to find on the radio; the organist could do a marvelous job if only he were willing to discard pedanticism and get down again to melody, harmony, and rhythm, all three undistorted.

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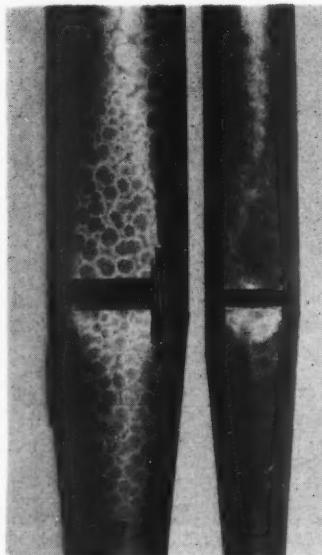
1955-38-8

### PRIZES & COMPETITIONS

\$300.00 for a violin solo is offered by Friends of Harvey Gaul Inc., 315 Shady Ave., Pittsburgh, Pa. Baldwin Piano Co. offers two of their new electronic Orga-sonic spinet instruments to each of 10 persons saying in 50 words or less why they'd like to own a Baldwin Orga-sonic; one instrument is for the individual's home or studio, the other for any church or institution of his choice; this one closes Oct. 15. It was done to make the superior Baldwin better known to the public at large.

### ETHEL CLARK

voice student as well as organ, has been appointed to Concord St. Simon's Episcopal, New York City, to direct the junior choirs in the services.



### "STUDY IN RE-SCALING"

Dr. Hunter Mead, Pasadena, Calif., changed his Dolce Cornet to Gross Cornet by moving some pipes up to G or G-sharp and adding the necessary pipes below them to fill the scale. Here we have the bottom-C on the left and the G-sharp on the right.

But on the other side, that improvisation on the familiar hymntune must have been grandly enjoyable to the average churchman.

### CHURCHMEN INCREASE

The N.C.C.C. representing 30 Protestant groups says 254 church bodies report a membership of 97,000,000 in U.S. for 1954, an increase of 2.8% compared to population increase of 1.7%. By groups:

57,124,000 Protestants,  
32,403,000 Roman Catholics,  
and included in the main calculation were not churchmen but 5,500,000 members of Jewish synagogues etc.

### R.C.C.

Royal College of Organists, London, at its July 1955 examinations passed 30 Associates and 20 Fellows.

### BIBLE IN FULL

was read in 78 hours 55 minutes in Garber, Okla., by the clergy, congregation, and friends of the First Baptist, 89 people taking part, generally in 15-minute readings continuously day & night. Preacher originated the idea as a stunt to call public attention to the Bible.

### A.G.O.

in 1955 examinations passed 40 Associates and 6 Fellows.

•

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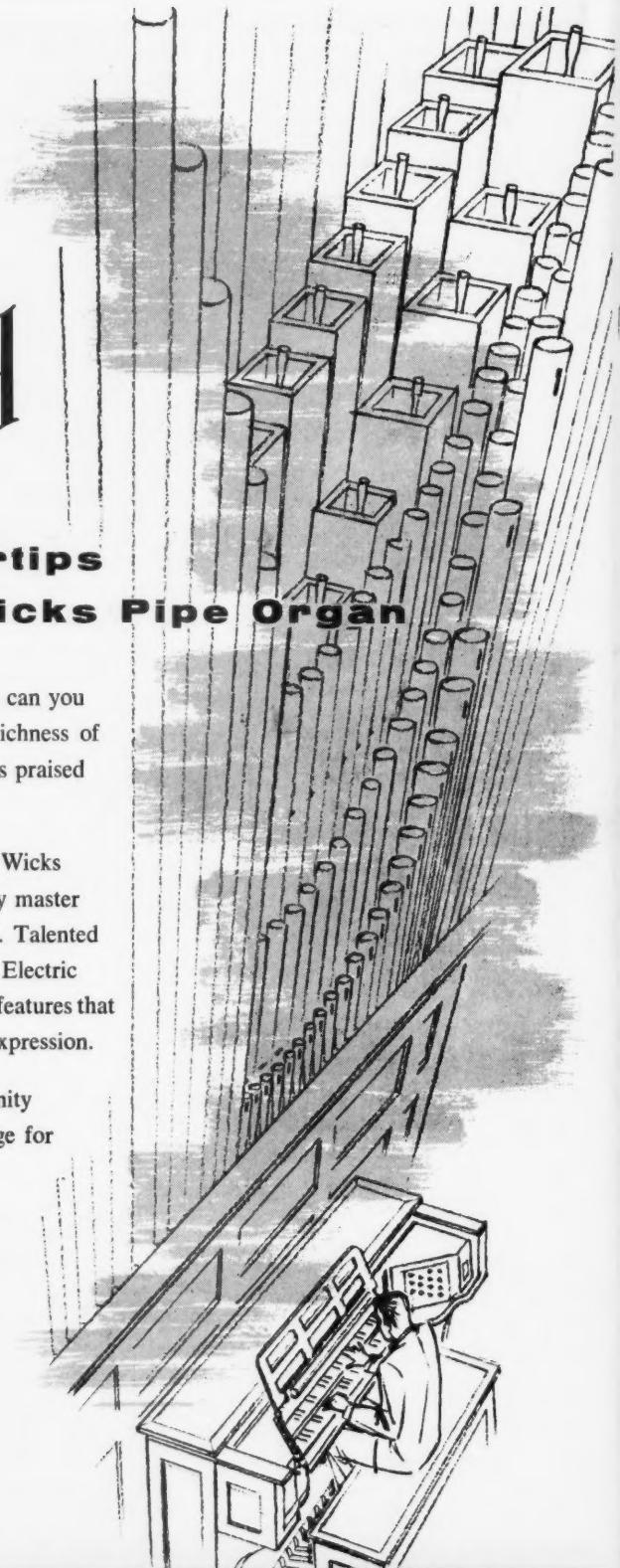
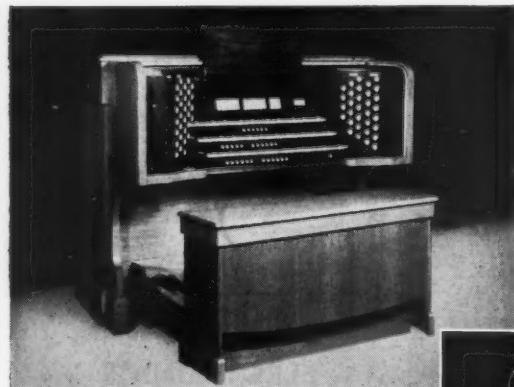
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